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THEE BEAUTIFUL

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The Beautiful

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By

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Dedicated to Humanity

Man is the highest expression of life; and he who understands man understands all things.

The human form, instinct with holy life, and harmoniously combined in expression, is the Art of Arts.

Breath is life, the first and last act in life, and, therefore, the most important of all acts in life.

The greatest instrument of all instruments is the Human Voice, where technique, awakened soul, truth and love are harmoniously combined.

"HOW TO BREATH"

BREATH IS LIFE

"HOW TO STAND"

HE IS EVER A MAN WHO STANDS
LIKE ONE

"HOW TO WALK"

IT IS YOUR CHARACTER

"HOW TO SIT"

IT EXPRESSES YOU

"HOW TO TALK"

VOICE IS THE EXPRESSION OF
THE SOUL

Study Yourself

How do you look?

What do you express?

Do you stand erect?

Do you walk properly?

Do you breathe through your mouth?

Do you express the thought you wish to convey?

How about the smile? Is it a grimace?

The Beautiful

"The Beautiful"

I MUST urge that if we today knew what the result would be if we gave more care, thought and time along these lines, we would no longer neglect them and sickness would be a thing of the past.

For instance, look at the woman or man whose figure is bent, stooped, or generally out of shape, and note the drawn, pinched look on her or his face, which demonstrates a miserable existence and slavery. And, they, indeed, are slaves—slaves to their own bodies, which master and impress the mind and Soul.

"The Beautiful"

The three, Mind, Body and Soul, must work in harmony to be complete.

First, we must take our bodies in hand and make them do as we will them to do. With this accomplished we are then ready to take up expression, working through mind and body for grace and beauty. "Thee Beautiful."

My dear sister, all the beautiful gowns and adornments will not make you beautiful. Not even a good figure will make you beautiful, if the grace of expression is lacking. Our beautiful faced sister may raise her hand, and immediately we note the lack of

charm—or still worse, if she walks across the room.

I sometimes wonder which are the most ridiculous, the savages with the rings in nose and ears, but with beautiful lines of figure, or our presumably civilized beings elaborately gowned and bejeweled, whose faces are pinched and drawn, with bodies out of shape and harmony.

No, there is no use, gowns and jewels will never do it. No matter how beautiful the dress may be, if you walk incorrectly, stand improperly, the effect is the same.

Of course, we cannot all have perfect or beautiful bodies, but we can all attain perfect harmony, and work for that great goal beyond, CHARM, that something which we cannot place or label, "Thee Beautiful."

How to Breathe

"How To Breathe"

BREATH IS LIFE. How many of us really grasp the meaning of these three words? Breath is life; then to breathe is to live. Surely a great many of us have never really given it a thought. Think of it; air is, I believe, the only thing in life we can have all we want of without having to pay some one for it. It is given to us free. It is all about us, and all we have to do is just to take it.

I am sorry to note that so many people forget to breath plentifully, and, therefore, have but very little use for those wonderful organs, the lungs.

Consumption would be a thing of the past if people would only breathe properly. Lack of correct breathing is the means of keeping

the doctor busy treating consumption, and many other diseases.

Teach the child the importance of correct breathing, and, if not too late, but better late than never, learn how yourself.

See to it that the air you breathe is fresh, sweet and clean; and have plenty of sunshine with it, for it takes sunshine to purify the air.

It is dreadful to think of the air some people breathe. Perhaps you have called on neighbors and friends, and found them apparently happy, shut up in a house, flat or office, where the air was absolutely foul—not a window open. Oh, if people would only stop and think and go to the bottom of things.

"How To Breathe"

So few people breathe correctly; they have never been taught how to breathe, as their mothers and fathers never knew how to breathe correctly. As breath is life, we should know just a little about the same, so we can live; and in knowing how to breathe life becomes a pleasure.

One of the awful habits is mouth breathing; see the awful face, which looks silly in youth and terrible in old age. So many diseases of the throat, teeth, and even lungs, are the results of mouth breathing. The nose is for that purpose, and how few people seem to know it. They allow all sorts of growths to start in the nose, and the result is sickness and deformity.

"How To Breathe"

THE CORRECT BREATH

There is what the so-called schools call high chest breathing, diaphragm breathing and abdominal breathing, but to me there is just one kind of breathing, and that is, combining the three into the "Grand One," and calling it "CORRECT BREATHING," using not only part of the lungs, but all of them rhythmically in one harmonious swell.

Rule:-

After taking standing position No. 1, draw in the muscles of the abdomen firm, and expand at diaphragm, filling the lungs; and in that way filling the lungs from diaphragm to apex.

Take the above directions, and fill the lungs on the count one to ten.

Exhale on count one to ten, starting with apex.

A good way to breathe is to walk and keep time in harmony with the count and breath. The count must be even.

There is great danger in first taking the breathing exercises, and ,therefore, care must be taken that the breath is not held too long.

THE CIRCULAR BREATH, OR TESTING THE LUNGS

Exhale, or empty the lungs completely, then hold the index finger of the right hand over the left nostril and inhale; then repeat, holding the index finger of the left hand over the right nostril. Inhale until lungs are full; after filling lungs exhale in same manner.

WHAT TO AVOID

¶ *Incorrect breathing.*

¶ *Mouth breathing; the nose is for that purpose, use it.*

¶ *Pulling the breath in with the lungs; the nostrils are for that purpose.*

¶ *Breathing with one nostril; you have two, use them both.*

¶ *Making any sound while breathing. It is a sign of a tense throat and unrelaxed muscles.*

¶ *Breathing impure air.*

¶ *Sleeping in a close room; sleep out of doors, or keep your windows open.*

¶ *Avoid taking short gasping breaths, the breath should be smooth, even and harmonious.*

How to Stand

"How to Stand"

SO much could be said on this subject, but I will only speak of the most important points in this article.

A great deal of trouble is caused by not standing properly.

By standing with the weight on the heels the spine is jarred, and many nervous diseases are caused. Therefore, this is a fault to be avoided.

Loose and bent knees make one look weak and foolish.

Knees far apart are still worse—gives one that drunken look.

Then look at the pigeon-toed man or woman, and note their appearance.

If it were only looks alone it would not be of such consequence. But the trouble is, that it effects the brain and mind, and makes the man, perhaps, do and act, just as the body expresses him.

Abdomen:-

And what can one say of the abdomen?

This is a great point, and one so much neglected. If people only understood this most important fact there would not be nearly so much trouble of the abdomen.

Nearly all of the trouble is caused by a relaxation of the muscles of the abdomen until they drop, and have not the elasticity to do the work required of them. In conse-

quence, we have the man or woman with the big abdomen, and heavy, dragging feet. A personality surely not pleasing.

Chest:-

If the chest were taken care of and properly carried we would not have so much consumption in the world, and many other diseases.

A dropping chest is as bad as a relexed abdomen, and causes just as many diseases. Therefore, great care should be taken that the chest is at all times well up and out.

In ordinary standing the shoulders should be relaxed and not held up as though you

were ready to fight. Nor should they be held too far back, which gives that straight, board-like appearance; or, in other words, a stiff, poker back.

I believe that stooped or round shoulders would be more pleasing.

The shoulders should be relaxed and easy at all times.

Arms:-

Crooked or stiff arms are bad, and must be avoided.

The arms should be relaxed, and dangling from the shoulders.

Elbows should be straight; few elbows are straight.

"How To Stand"

Hands:-

The hands must never be stiff or firm, but relaxed and easy. They should hang without tension.

Head:-

The head should set straight on neck and shoulders.

Few heads are straight; they are either a little too much to the left, or right, or worse still, lying down on the chest. You hardly ever see one too far back, which would really be a good fault.

Many trouble of the throat and head would be a thing of the past if the head were well poised.

Also, many troubles would be avoided if people would close their mouths, or in closing would not stiffen the head and neck, but just do it easily and naturally.

But first of all, WE MUST LEARN TO STAND ON OUR MUSCLES, NOT ON OUR BONES.

Any one standing on his HEELS, stands on his BONES, and, therefore, cannot be healthy nor graceful; and he will be altogether out of harmony with the natural laws of Nature.

So then, first of all, we must stand on the MUSCLES, which means BALLS of the

feet, and so get our poise.

The rule I give here cannot fail if practiced.

This rule only applies to correct standing, and the position of the body, as it should be held, before attempting to express yourself either in standing or walking.

Rule No. 1

Stand with body erect; heels and knees close together; toes slightly turned out.

The weight of the body should be balanced on the inner balls of the feet.

Ankles and knees should be firm, yet easy, and straight in the joints.

"How To Stand"

Hips should be well out, and support the upper part of the body without far from the hip joints.

The abdomenal muscles should be well drawn in and firm.

The chest should be well up and out.

The shoulders and arm relaxed.

The whole body should be held up from the ankles and chest.

The toes should be free and easy.

The heels should touch very easily.

"How To Stand"

The full weight should be on the balls of the feet (inner side).

Rule No. 2 Expressing Refinement

First, take standing position as given in Rule No. 1; then throw weight on retired leg, retired knee firm and straight, advanced knee slightly bent.

Rule No. 3 Expressing Rest

First, take standing position as given in Rule No. 1; then throw weight on advanced leg, in lateral direction.

"How To Stand"

What to avoid

¶ *Standing with weight on heels.*

¶ *Standing with weight on outer side of feet.*

¶ *Standing with bent and loose knees.*

¶ *Standing with knees far apart.*

¶ *Standing with feet far apart.*

¶ *Standing with loose joints.*

¶ *Standing with abdomen out, and relaxed.*

¶ *Standing with hips forward.*

¶ *Standing with dropped chest.*

¶ *Standing with stiff shoulders.*

¶ *Standing with stiff arms.*

¶ *Standing with dropped head, or to one side.*

¶ *Standing on one foot.*

¶ *Standing with body out of shape in general.*

How to Walk

"How To Walk"

Rule:-

Take standing position as given in Rule No. 1

THEN swing right leg forward from the hip, stepping on the inner ball of the foot with the weight of the body, toes slightly turned out, at the same time straightening the knee.

The left foot should rest on the ball, with knee slightly bent.

Hold body erect from the hips without sway or jar.

Repeat step.

The length of the step should be the length of the foot. This rule applies to all except the extreme tall, where the step is lengthened according to the height.

Hold the muscles of the abdomen firm, as in standing.

Walk with chest leading the body. Sort of hitch yourself to the stars with the sternum.

"How To Walk"

Carry the head well up, and look people squarely in the face.

Walk on the MUSCLES, which means BALLS of the FEET.

The locomotion should be harmonious.

A good way to walk is to count from one to ten, keeping time with the feet, at the same time breathing harmoniously with the count.

And in this way obtaining harmony of Body, Mind and Soul.

"How To Walk"

WHAT TO AVOID

¶ *The pigeon-toed walk.*

¶ *The billowy sailor walk.*

¶ *The hip twist walk.*

¶ *The swaying walk.*

¶ *The shoulder walk.*

¶ *The swaggering walk; which is characteristic of the braggart.*

¶ *The shuffling walk; which is characteristic of laziness, or of lack of energy.*

¶ *The shackling walk.*

¶ *Dragging the feet; characteristic laggard.*

¶ *Walking with feet far apart.*

¶ *Walking with weight on one leg.*

¶ *Splay walk (toes turned very far out).*

"How To Walk"

¶ *Walking with a general shaking of the body.*

¶ *Walking with weight on heels.*

¶ *Carrying the head on the chest, or to one side.*

¶ *Walking on your bones (which means your HEELS).*

But walk on the MUSCLES, which means the BALLS of the FEET, as in standing.

¶ *Walking with your mouth open, or shut too tightly.*

How to Sit

"How to Sit"

Rule:-

AFTER taking position given in Rule No. 1 for standing, put one foot just a little before the other, then draw in the muscles of the abdomen and hold until seated.

Sit with both feet on the floor, one foot just a little before the other, with toes slightly turned out.

Knees should be rather close together.

"How To Sit"

Chest should be well up and shoulders relaxed.

The head should be well up and easy.

Hands relaxed.

Sit on MUSCLES.

One should be able to sway from side to side to and fro from hip joints without jar.

"How To Sit"

WHAT TO AVOID

¶ *Sitting on the lower edge of the spine.*

¶ *Sitting on middle of back; in other words, don't sit with a bent spine or body out of shape in general.*

¶ *Sitting with heels on floor and toes turned up.*

¶ *Sitting with toes turned in.*

¶ *Sitting with one foot turned to one side (on outer side).*

¶ *Sitting with feet cramped around each other.*

"How To Sit"

¶ *Sitting with knees far apart. We so often see this most unbecoming position.*

¶ *Sitting with relaxed abdomen.*

¶ *Never bend the spine, but bend body from hip joints; the joints are for that purpose.*

¶ *Preserve the natural curve of the spine.*

¶ *Don't sit on bones, but on the muscles.*

How to Talk

"How To Talk"

A GOOD voice is the right of every individual.

The Greeks looked upon good speech as a fine Art, and a necessary part of one's training.

America finds herself noted for her disagreeable voices. This condition is to be deplored, both from a standpoint of health and culture. "Having ears to hear we hear not, or surely we would not accept the noises of our speech; the lack of sensitiveness to sound is today rather a rule.

One understanding the voice need never make a mistake in the character of the in-

dividual, as every thought and act is registered in the human voice. Just as we can judge the disposition of the individual by the expression of his face so the voice is a greater register. If the face and dress are indicative of character, voice is of greater significance. As so often stated, the eyes are the mirror of the soul, but the voice is the expression of the soul.

The speaking voice has been very much neglected; people spend money on the singing voice, but the voice we depend upon for everything is generally neglected. Voice education is absolutely necessary. By voice education I do not mean elocution or dra-

matic art, but just the speaking voice; I mean the word shaped and spoken in harmony of beauty instead of discord.

A rich, silver toned voice is never found in a diseased body, or individual of impure thoughts and action.

In speaking, the proper moulding of the word is of the utmost importance. Few people bring the jaws and lips into their proper use in speaking, and are therefore, generally misunderstood.

How often we hear the nasal tone, the hard, harsh voice, or worse still, that soft, soapy, mumbly voice, or a grating, snapping,

biting voice, or that high, silly voice; all of which keeps one in constant discord, and is a menace to health and happiness.

If the voice is left to operate without control, it expresses itself most any old way. Most people take more care of an ordinary machine than they do of one of the most precious things in life to them—their voice. If the instrument gets out of order they do not know how to again adjust it, and will not take the time and money to go to some one that does know.

I have met so many people who were wrecks because of a bad voice. People

would say, "Why, she is so ugly and cross," or, "such a terrible back-bitting creature," and, of course, let the poor thing alone, when the only trouble was a misplaced voice.

I could go on writing forever on this most important subject, but will only mention some of the most vital points in this article.

What is more beautiful than a good voice, either speaking or singing. Everyone loves to listen to that rich, smooth, silver-toned voice that can be heard at great distances, and again, shaded to the softest whisper, or sent into a roaring sound that can be compared with the terrible roaring of the ocean,

and then again changed and compared to the sweetest twittering of the birds.

We all love the sweet laugh better than that terrible hard ha! ha!

All voice and breath should be controlled by the abdomnal diaphragm muscles.

The head is the sounding board, and holds all the keys of the instrument, as compared with the piano.

THINGS NECESSARY FOR A GOOD VOICE

Proper breath—breath control.

Proper position and movement of the organs.

Proper vocalization of the vowels and consonants.

Proper pitch, range and flexibility.

Proper tone, quality and force.

Proper emphasis and grouping.

Proper thought and emotion expression.

Proper melody and cadence—the melodious voice.

WHAT TO AVOID

¶ *Improper speech.*

¶ *Defects of the voice.*

¶ *Stuttering and stammering.*

¶ *Improper hygiene.*

¶ *Improper position of the organs and movement.*

¶ *Improper range and flexibility.*

¶ *Improper tone and quality.*

¶ *Lack of force.*

¶ *Lack of thought and expression.*

¶ *Lack of emphasis.*

¶ *Lack of pitch, degree, change, melody and cadence.*

¶ *Lack of quality and proper combination.*

¶ *Lack of rich, pure tone.*

FOUR DEFECTS COMMON TO THE UNTRAINED VOICE

Aspiration—The unvocalized breath escaping.

Throatiness—Caused by strain of vocal organs and throat cavities.

Nasality—Allowing the tone to resound in the nasal cavities.

Orality—Directing all the tones to the front part of the mouth.

The average voice is not placed or operated properly. It is usually operated by muscles of the throat instead of abdominal diaphragm; also improper jaw and lip ac-

tion. This voice will not carry any distance and is usually misunderstood.

The mouth is the shape form, or mould; we, therefore, must have the proper mould in order to produce the proper sound.

Rule:-

Take a deep breath, then speak the word firmly but gently, not allowing any air to escape while saying the word; keep talking and breathing at the same time, catching the breath between words, or just as you open the mouth to say the word, control voice with abdominal and diaphragm muscles;

keep throat open and send sound out firmly but gently.

Exercises

Vocalize all the open sounds, the vowels; then consonants, which are the closed sounds. Vowels are made with open mouth, the first three, a-e-i, showing the teeth, and the other two, o-u, with the lips covering teeth.

Think and place the tone.

Using the vowels, a-e-i-o-u.

Speak firm, yet easy, hold every tone.

Then use the consonants, closed sounds.

Place them just above upper teeth and close lips and hum, hold even; and so on, shaping, sounding, etc., according to placement.

"How To Talk"

Exercises

Count from one to one hundred.
Vocalize a-e-i-o-u.
Use Poe's "Bells."
Vocalizing on pitch, using vowels.
Pure tone.

Vocalize a-e-i-o-u, which are the open tones; place them just above the upper teeth, between teeth and gums. The throat should be relaxed and open. Be sure to use the lips in forming the words; use he he, ha ha, ho ho. Be sure and control all voice action with abdomen and diaphragm muscles.

After practicing these exercises until you can say them properly with open free throat and proper placement and diaphragm control, BE SURE THAT THE ACTION IS PROPER, then speak every word properly —I mean the words you use in daily talk.

ALWAYS SPEAK WITH MEANING EVEN TO YOUR DOG.

"Ye are the Temples of God"

Then let me so guard that Temple that when the day of judgment comes that I may take that Temple to his Majesty, Whole, Clean and Unashamed.

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